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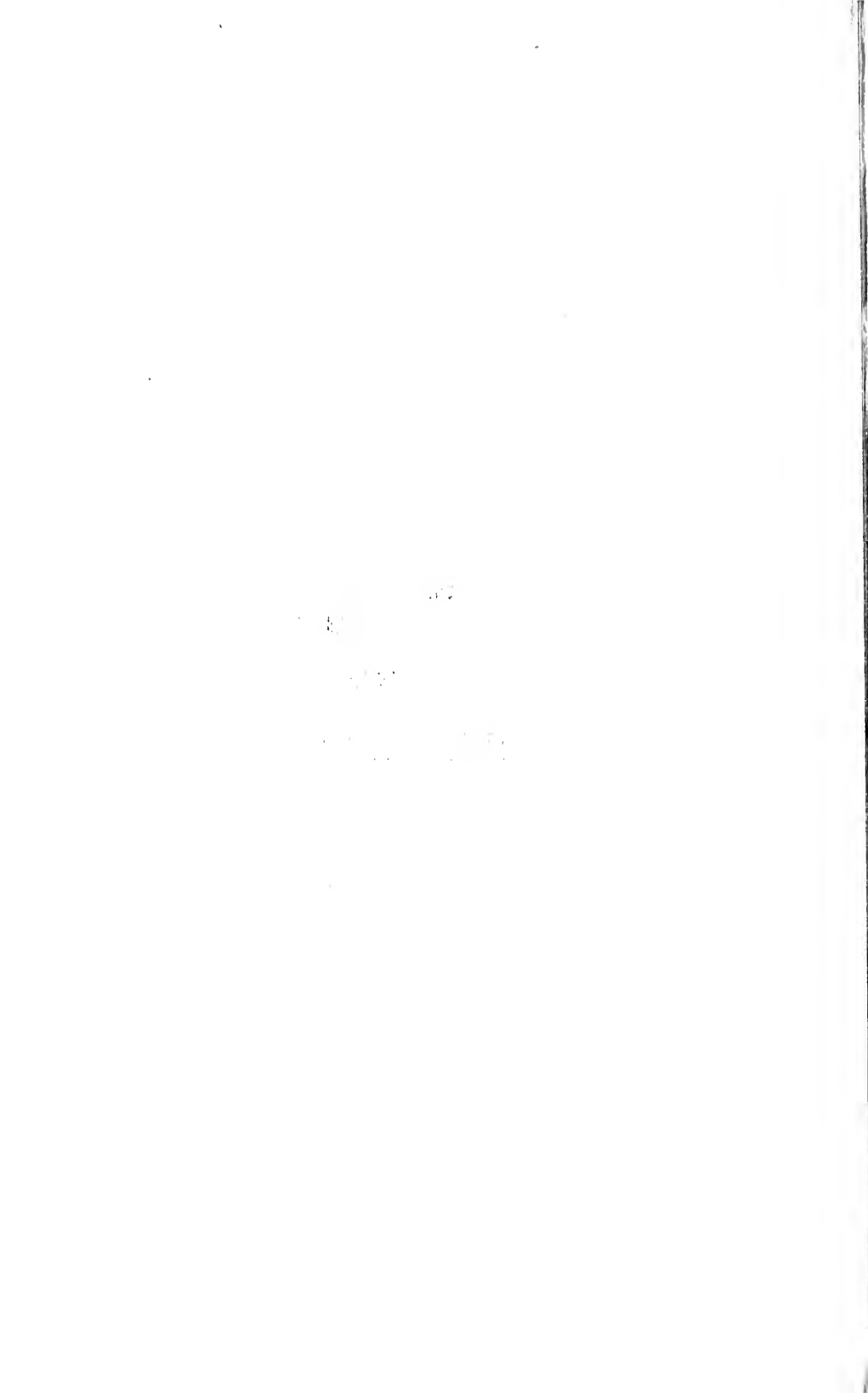
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BULLETIN, 1923, No. 13



ART EDUCATION

THE PRESENT SITUATION

By **ROYAL BAILEY FARNUM**

ROYAL BAILEY FARNUM

PRINCIPAL OF THE MASSACHUSETTS NORMAL ART SCHOOL AND
STATE DIRECTOR OF ART EDUCATION
FOR MASSACHUSETTS

[Advance Sheets from the Biennial Survey of Education
in the United States, 1920-1922]



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ART EDUCATION: THE PRESENT SITUATION.

By ROYAL BAILEY FARNUM.

Principal of the Massachusetts Normal Art School and State Director of Art Education.

CONTENTS.—The background (to 1920)—The situation in 1920—Basis for this report—Analysis of question naire—The New York State plan—The Massachusetts aims—The Pennsylvania program—Detroit and Los Angeles objectives—High-school art—One-year course on art appreciation—Competitions and exhibitions—Pageants and the project method—Shortage of teachers—Conclusions.

THE BACKGROUND (TO 1920).

Higher conceptions and forms of civilization are necessarily of slow growth. The bare necessities of human existence, food, shelter, and clothing, are first in the requirements of the race. Once supplied, with provision for continued renewal as each condition of life makes its demands, man quickly turns to those other activities or pursuits which cater to his intellectual, spiritual, and esthetic interests. So we find the prehistoric drawings, carvings, and objects of modeling and sculpture, and later the songs, dances, and modes of worship, quite as essential to the growth of nations as the primal needs of food, clothing, and shelter.

The expression of these intellectual, spiritual, and esthetic emotions may be greatly influenced by the individual or group activities required to produce the food, clothing, and shelter, and as the people may be agricultural, seafaring, or manufacturing, so are their various expressions modified. Thus trade, commerce, mining, war, etc., affect the intellectual thought of a race and its esthetic reactions.

Our own country has been experiencing this interesting history of the world's progress. Our forefathers were concerned at first primarily with what they should eat, where they should sleep, and how they should be clothed. In a remarkably short time, when compared with the world's history, we have arrived at that advanced stage where these other interests now demand their proper place.

Unquestionably the World War opened our eyes and awakened our minds to these new demands. While we found much in ourselves to condemn, we discovered that as a Nation we are the moral leaders of the world and the wealthiest people on earth. As a moral Nation there is the stimulus for great spiritual growth; as a people surpassingly rich and thus able to provide those first needs, great intellectual and esthetic reactions must develop.

Moreover, the war accentuated the fact that our arts of peace, in the pursuit of the necessities of life, cover practically all the human activities of the world, evidenced by the fact that we were able to produce all that we needed during the war. So, because we, as a Nation, prior to 1917 had not consciously arrived at that period for esthetic expansion which follows the satisfaction of the early needs and because of our manifold activities, no real American art had appeared.

Finally, the war demonstrated a most practical value for art which had not been previously recognized. It was found that group singing, both in camp and at home, had a most stimulating effect; camouflage and the scientific application of color came to hold a most important place in war activities; posters filled the coffers of the war treasury; and drawing and design generally received a universal recognition and respect withheld up to this period.

Now, art education had held a place in general education for some time, but lately with diminishing effect. It was failing to prove its value, its policies were unstable, and it was being superseded in the minds of educators by the newer special phases of education, such as agriculture, shop work, commercial work, and home economics. An unawakened public, a near-sighted industrial and business world, and classically and theoretically trained educators failed to maintain the support which art education needed, failing rather to see the connection and bearing art has in their various fields and consequently refusing their active approval.

In many directions art had made strides, and art education likewise, but up to the year 1920 no one will contend that we were either a Nation of artistic people or of patrons of art.

As was stated in the opening sentence, higher conceptions and forms of civilization are necessarily of slow growth. So it has been with the awakening of the esthetic impulses of the American people. The struggle for life itself in a virgin land, the experiment of a democracy, and the present mixture of thousands of new Americans tended to retard such progress until the shock of a world conflagration stirred the slumbering interests. A striking example of this new interest is furnished by the 1919 industrial art survey, conducted by the National Society for Vocational Education and supported by the General Education Board.¹

With the exception of those brilliant glints in the art field, where far-sighted men and women have maintained a lead, the situation was almost static, but with everything staged for a rapidly developing and dynamic future.

¹ See *Art in Industry*, by Charles R. Richards, Macmillan Co.

THE SITUATION IN 1920.

The year 1920 marked a period of greatly increased recognition of the great value of art, especially in the industrial world. The nervous tension of the war had let down, and reconstruction in every direction was well under way. The lessons of the war were being learned and an attempt was being made to put them into practice. More advertising, more color, more daring design, more war memorials, and many more activities were demanding art.

In turn the art teacher and supervisor, always alert to the outside demand, were reconstructing their ideas and planning for richer courses. Closer connection with world production, trade, and commerce, and the art necessary for their development were being studied. The so-called new "project method" in education, an old friend of the art teacher, was loudly announcing itself and by its very nature was demanding closer contact with art and handwork. Dramatics and pageantry were asserting themselves with their cry for color and costume. Thus the situation was bright and the opportunity never better for carrying forward this phase of esthetics in education.

BASIS FOR THIS REPORT.

The study for this report is based upon the writer's own contacts in the educational and industrial world and upon returns to a questionnaire which was sent to leading art educators, directors, supervisors, and teachers throughout the country.

A generous response was received from a goodly number of teachers, who showed keen interest in desiring to know the results of the questions and the findings of the report.

ANALYSIS OF QUESTIONNAIRE.

The accompanying table gives a comprehensive survey of the general trend in art education from 1920 to 1922. While the number of returns might have been multiplied many times, these results indicate fairly accurately the situation. It will be noted that the North, the East, the South, the West, and the Middle West are represented, and that a few of the well-known professional schools are included.

ANALYSIS TABLE.

(question No. 5. "State whether you think the general trend in art education within the last two years has been along any of the following lines:")

Place and official's name	(a) Art applied to in- dus- try.	(b) Art applied to home con- sumption.	(c) Ac- com- pany- ing.	(d) Taste and cul- ture.	Further comments.
State of Pennsylvania.....	×	×	×	×	I believe that the best thought to-day interprets appreciation as a 100 per cent need and equipment that should be possessed by 100,000,000 of people in the United States.
C. Valentine Kirby, director.	×	×	×	×	Certain localities have stressed certain emphases.
State of New York.....	×	×	×	×	<i>a, b, and d</i> have certainly created more discussion than <i>c</i> , and I think more consideration in actual practice, but we need <i>c</i> .
Leon L. Winslow, director.	×	×	×	×	Yes; but to a much less degree, unfortunately; <i>d</i> yes; to a greater degree than <i>c</i> , but not so much as in the cases of <i>a</i> and <i>b</i> .
State of Massachusetts.....	×	×	×	×	I think the general trend has been with emphasis on art applied to costume and home from the standpoint of taste and general culture.
Royal B. Farnum, director.	×	×	×	×	The taste and general culture in this country are growing in the smallest of communities, as I have observed in the East and all of the West Coast States.
Chicago University, School of Education.	×	×	×	×	Graphic expression is an important part of every school subject in every school year.
Walter Sargent, professor.	×	×	×	×	We find also that in the applications that are made for the various courses attention is directed toward these matters by approximately the same number of applicants.
Teachers' College, Columbia University.	×	×	×	×	The shifting of emphasis during the last two years is undoubtedly in the direction of applied art.
Arthur W. Dow, professor.	×	×	×	×	I think the general trend in art education in the rest of the country has stressed <i>a</i> and <i>b</i> in a short-cut method which has neglected more or less the fundamental principles and habits of mind which are necessary to genuine artistic growth.
Hamilton A. Wolf, head art department.	×	×	×	×	In my judgment, the emphasis in art education has been on art applied to drawing and design from the standpoint of accurate observation and truthful expression, plus an attempt to meet the demand of applied art in industry.
Massachusetts Normal Art School.	×	×	×	×	We sincerely hope that the American teachers are going to realize that art instruction must be of a practical as well as cultural value in order to be acceptable to the general public.
Amey Whitford, head teacher, training department.	×	×	×	×	The crying need is general culture. A parent must hesitate before sending his children to the be-frenzied, bob-haired, be-jeweled, be-eared, over and under dressed type of young women entering the teaching profession.
School of Fine and Applied Art, Pratt Institute.	×	×	×	×	I have given especial attention to commercial art during the last two years.
Walter S. Perry, director.	×	×	×	×	Intelligent appreciation must be based on accurate observation and knowledge of fundamentals in color and design.
Cleveland School of Art.	×	×	×	×	From all parts of the Central West there has come for several years expression that we ought to return to real drawing.
Henry T. Bailey, director.	×	×	×	×	
Poston Normal School.	×	×	×	×	
Helen B. Cleaves, head art department.	×	×	×	×	
New York School of Fine and Applied Art.	×	×	×	×	
Frank A. Parsons, director.	×	×	×	×	
The Maryland Institute.	×	×	×	×	
Alton Dement, director.	×	×	×	×	
Salem Normal School, Massachusetts.	×	×	×	×	
Frederick M. Whitney, head art department.	×	×	×	×	
Arlington, Mass.	×	×	×	×	
Oliver Hanna, high school.	×	×	×	×	
Boston, Mass.	×	×	×	×	
Frederick M. Dillaway, director.	×	×	×	×	
Cincinnati, Ohio.	×	×	×	×	
William H. Vogel, director.	×	×	×	×	

It is evident from the foregoing table that very generally emphasis has been placed upon the industrial phase of art, probably with commercial or advertising art receiving most of the attention. The rapid development of the poster and with it all forms of printed design, all of which received an unprecedented impetus during the war, has left its impress on our school art.

This industrial application is borne out in the character of work outlined by the graded art textbooks of the country, usually planned and edited by experienced art educators.

But further returns from the questionnaires, with answers to question 4, throw more light on the situation. In New York State, for example, the outstanding features given special emphasis during the last two years are, among other things, "Art education realized through the subject of industrial arts in grades one to six combining drawing and manual training motivated by a study of the industries." In Maryland, an object "always in mind—in establishing our courses in the high schools throughout the State"—is "that all instruction should be in close harmony with the industrial interest of the various communities reached." From Santa Barbara, Calif., comes, "The manufacturers themselves are seeking the schools and helping most generously." Frank Alvah Parsons sums it up thus: "The growth in the point of view of how to apply it (art) in the home, in clothes, and in advertising surroundings has been enormous. This, in my judgment, is the unavoidable trend of things in the next two years."

And yet, nearly all the art leaders, in their personal beliefs and local teaching, stress the cultural or appreciation phase according to their questionnaire returns. Mr. Parsons adds, "This with a surely awakened esthetic sense in America makes this our only logical course." The following are examples of this thought:

State Director Kirby, of Pennsylvania.—"We have placed the emphasis during the past two years upon an extension of the art work in every section of the State; hope soon that there will be no district in the State, no matter how small, where the children do not have the opportunity to express themselves along art lines and within a reasonably attractive schoolroom.

"I might say that we are still missionaries desiring to extend opportunities State-wide, rather than advertise a few high spots of unusual excellence. While we place cultural values above all others, at the same time we take advantage of every opportunity to connect up with the conservation of health, forestry, and property generally, and participate in fire prevention and all other worthy campaigns, in order to impress the unbelievers with certain values in the art educational work that the man on the street can understand."

Professor Dow, of Teachers College, Columbia University, New York City.—"I should say that the outstanding feature of our work has been toward appreciation of art on the part of the general public, and especially to engage the interest of the business world."

Alon Bemont, of Maryland Institute, Baltimore, Md.—"We have held two objects always in mind in establishing our courses in the high schools throughout the State.

First, that each student be given a sound basis of appreciation through the study of abstract forms of art, simultaneously with his training in representation."

Hamilton Wolf, of Santa Barbara, Calif.—"The taste and general culture in this country is growing in the smallest of communities, as I have observed in the East and all of the West Coast States. I believe the art renaissance will be in this country of ours."

Frederick Whitney, of Salem, Mass.—"Cutting fancy baskets and ornate flower pots and vases and painting unheard of flowers and fruits and birds of the most grotesque forms and colors hardly seems to me art of good design. What has become of efficiency and discriminating taste? It seems, however, that the pendulum has reached its limit and is swinging back toward a more sane, practical, and beautiful type of art instruction.

"More recently as I have stated, the jazz atmosphere entered our work, and the art magazines presented to the teachers of the community the most shocking illustrations of 'the correct things to teach our children.'

"The aim of our school has been the emphasis on art from the standpoint of taste and general culture, which naturally includes drawing and design from the standpoint of accurate observation and truthful expression and utility.

"The statement is frequently made by educators that the young people of to-day are as fine, refined, womanly etc., as they ever were in the past; but if externals manifest what the mind dictates there is sad need of the refining and cultivating influence of art study from the standpoint of general and high ideals."

Theodore M. Dillaway, of Boston, Mass.—"We have been emphasizing the grounding in fundamentals the first eight years of education and art appreciation in the ninth year. Work of the general high schools aim also for appreciation rather than technique. In the special high schools the art work is related to the activities of each school."

Alfred E. Burke, of Cambridge, Mass.—"The ultimate aim of all our work is to develop in the minds of these young people an appreciation of beauty anywhere and everywhere—whether it be in nature, historic art, the printed book, costume, or a manufactured article; they all exert a potent influence on the happiness of the individual. True art education would assist society in interpreting the world attaining happiness."

Marie L. Woodson, of Denver, Colo.—"The structure of art, rather than a haphazard stumbling upon good effects. This includes color and arrangement as applied to many of the affairs of life. I try especially to teach that art principles can be learned and applied by all normal human beings, an idea that seems difficult to 'put over'."

Alice V. Guysi, of Detroit, Mich.—"Outstanding features in Detroit: Art appreciation, project method applied to art instruction, close cooperation with Detroit Institute of Arts."

Florence H. Fitch, of Indianapolis, Ind.—"We aim to emphasize proportion and expression in the primary grades; correct form and principles of design in intermediate grades; and artistic expression based on the knowledge of laws in the upper grades. Through all such work we hope to develop an appreciation which will have an intelligent basis."

May Gearhart, of Los Angeles, Calif.—"Emphasis on training for citizenship which necessitates courses in art appreciation for all students.

"A clear understanding on the part of teachers and advanced students in regard to the ultimate outcome desired in connection with every art problem offered.

"A working knowledge of color theory.

"Continued emphasis on self-expression and development of initiative."

Bess Foster, of Minneapolis, Minn.—"I am heartily in sympathy with any movement that will tend more and more to make our people demand that what they wear,

what they place in their homes, and whatever comes into their daily lives shall be beautiful as well as useful. Back of it all we must teach certain principles of color and design as we teach the multiplication tables."

Ida Barrow, of New Orleans, La.—"Latterly, I believe there is more emphasis being placed upon general culture and the training of taste."

C. Edward Newall, of Springfield, Mass.—"Emphasis on art from the standpoint of taste and general culture is much in demand for a better understanding of principles and applications by people in general."

J. Winthrop Andrews, of Yonkers, N. Y.—"To get good art teaching versus dictation of subject matter or lack of direction. To get standards possible and of sufficient quality and quantity for each grade."

"To get pupils and teachers to see that we are studying art for 'life's sake' and not for 'fun,' as an 'extra,' or to just 'get it done.'"

"To more and more relate and apply the problems to the school, home, and city needs of the child. The adoption of the 'project' method in all other school subjects has helped in this very much."

"To make thinkers in art expression and appreciation."

"I feel sure that all supervisors of art have taste and culture constantly in their minds even though they may express it in any of the above subjects."

It would appear from the foregoing that while there has been a strong tendency everywhere to relate art and industry in education, at the same time the need for discriminating taste and appreciation is strongly felt. Some returns go a step further and state that with the tendency toward the world of industry and the consequent need for general appreciation, it is equally imperative that keen observation and truthful expression be stressed if the first results are to be obtained.

In summing up the results of the questionnaire it would seem (a) that national tendencies have a direct influence on art education, for there has been apparent and invigorated industry with its widespread advertising; (b) that art applications require appreciation and taste in designers and consumers, therefore they are necessary objectives in art education; and (c) that to train in taste and appreciation, and to make intelligent and successful correlations with industry, costume, or the home there is need for sound drawing and design expression.

The past two years have unquestionably witnessed a stabilizing of policy and aim. The seasons, holidays, and world of form no longer become the basis for the art-course study. There seems to be a generally recognized attempt to relate all courses to the common manifestations and applications of art expression wherever that may be found and with it the exposure, at least, of children to real conditions of modern civilization and community life.

THE NEW YORK STATE PLAN.

New York State has perhaps gone to one extreme in the past two years, at least in so far as art in the elementary grades is concerned. The industrial point of view is dominant even to the exclusion of the

older claim that drawing and art might exist in part for their own sakes and not always for their applications. While other objectives than industrial are recognized, the present effort is to not only industrialize art but to establish a new school study combining with art all other handwork subjects.

The report of the committee on art education, following an educational congress in New York State, as printed in the official publication, 1920, clearly defines this point of view.

There is an extensive body of industrial information which is already being organized, evaluated, and crystallized into the new school study. Our geographies, reading books, and drawing books are taking cognizance of this point of view.

Instruction in the industries will create in children a sufficient interest in, and knowledge of, things industrial to enlarge their ability to appreciate and enjoy the works of artist, mechanic, and manufacturer. This will be brought about (1) by investigating the conditions under which products are made; (2) by making drawings to illustrate forms, facts, and operations, thus clarifying concepts; (3) by manipulating the materials from which articles are made, thus creating a new product; and (4) by making decorative designs to enhance the beauty of objects. There is no reason why such materials as clay, Portland cement, wood, textile fibers, glass, and metals should not each perform a prominent part in school courses.

The course.—To develop a course of study it will be necessary first to select an industrial subject matter; second, to provide practice in color, representation, and design based upon the subject matter; and third, to provide construction or the manipulation of materials based upon the subject matter. The course should be made out grade by grade, month by month.

Guiding principles.—We advise caution in confining art education within too limited bounds. There must be considerable art expression in paths other than those industrial ones which appear just now to be most important. We must not forget picture study; the artistic arrangement of written work; the care of school property and of the school premises in particular; the conduct of systematized recreation; entertainments and other social functions involving oftentimes music and dancing. Literature, too, comes in for her share in art expression. Try as we may to provide a subject in the elementary school course which will entirely take care of art instruction, we shall not succeed. Art will not be so confined. We believe that upon the acceptance of the nine principles listed below will depend in a large measure the success of art teaching in the first six grades.

1. There must be established a new school study combining the former subjects of drawing, manual training, cooking, sewing, and construction work still found on many elementary school programs. (Drawing, cooking, sewing, and shopwork are appropriate subjects for grades above the sixth, but the combined subject will make for efficiency in the elementary school.)

2. The study will be the same for all children, regardless of race, sex, social standing, or future occupation.

3. Its aim will be the development of social intelligence and appreciation through understanding the things of the environment, which have resulted from man's transformation of the raw materials about him into finished products to meet the need for food, clothing, shelter, records, utensils, tools, machines, light, heat, and power.

4. The topics around which the course is to be organized are: How the race feeds itself; how the race clothes itself; how the race houses itself; how the race puts itself on record; how the race provides utensils; how the race provides tools and machines, and how the race produces light, heat, and power.

5. The primary object of the course will not be the cultivation of technical skill, although some degree of efficiency will result from a proper graduation of the work and from careful teaching.

6. The handwork will be for illustrative purposes, giving insight through participation.

7. Subject matter will include the story of the growth of the race in the use of the raw materials of industry, from primitive to modern industrial methods; the simpler principles involved in tool processes; and the influence of the industries on the life of the people, with constant connection with related literature, history, geography, arithmetic, and nature study.

8. If the school program is properly adjusted such a course will greatly vitalize the other subjects of the curriculum, in many cases saving much time through correlation.

9. The course will be cultural, having an intimate relation with the life experience of the race as shown in its art expression in pottery, textiles, basketry, metal and woodworking, and as reflected in its painting and sculpture.

An objection to the New York plan from the point of view of the supervisor lies in the fact that the scheme is so broad and all inclusive that either he must become a director of all practical or manual arts, with his art interest sharing a less pleasing interest in shop work, cooking, sewing, etc., or the whole problem becomes one for the associate superintendent. Great difficulty would be experienced by the supervisor in undirected States in getting the superintendents to revise the complete program on his sole advice, especially if it were given the title of art. However, in so far as drawing, design, and construction are concerned, the New York plan offers a wealth of new and rich material, pulsating with the life of our age. As a basic plan for general education, including art, it offers exceptional possibilities. Further objectives in this plan follow:

OBJECTIVES OF ART AND INDUSTRIAL ARTS EDUCATION (1922-1923).

By LEON L. WINSLOW, ALBANY, N. Y.

Health, worthy home membership, citizenship, worthy use of leisure, and ethical character are objectives common to art and industrial arts as to all other types of general education. Some of the important objectives, more or less peculiar to art and industrial arts education, are outlined below.

I. Objectives in grades 1 to 6:

1. The development of—

(a) *Appreciation* of art and of industry.

(b) *Industrial intelligence*, through understanding of the things of the environment which have resulted from man's transformation of the raw materials about him into finished products to meet the need for food, clothing, shelter, records, utensils, tools, and machines, light, heat, and power.

(c) *Taste*, through the making of choices of materials and products of art and industry with reference to established ideals.

2. *Vitalization and motivation of the curriculum*, through correlation and by employing the project method of instruction.

II. Objectives in grades 7 to 9:

1. The development of—

- (a) *Appreciation* of art and of industry.
- (b) *Industrial intelligence* (as indicated in I, 1b).
- (c) *Taste* (as indicated in I, 1c).
- (d) *Skill*, through training in drawing and construction.

2. *Vocational guidance*, through the investigation and study of industrial and art occupations.3. *Educational guidance*, through investigating, training, and admission requirements; courses of instruction in the vocational schools and classes, and in the teacher-training institutions.4. *Social efficiency* through the project method of instruction.

The capacity to work harmoniously with others.

III. Objectives in grades 9 to 12:

Elective courses (general).

The development of—

- (a) *Appreciation* (as indicated in I, 1a).
- (b) *Taste* (as indicated in I, 1c).
- (c) *Skill* (as indicated in II, 1d).

Special courses (vocational).

The development of—

- (a) *Skill* through training in the doing of practical jobs with reference to commercial standards.
- (b) *Appreciation* (as indicated in I, 1a)

NOTE: For further study of the New York plan see *Art and Industrial Arts*, a handbook for elementary teachers, prepared by Leon L. Winslow. Bulletin No. 740, August 15, 1921, Albany, N. Y., State Department of Education.

THE MASSACHUSETTS AIMS.

In contrast to the New York plan, Massachusetts defines its aims as follows:

In art education there are two chief objectives which should be understood by the teacher. The first is appreciation. By this is meant conscious interest, awakened emotion, and sensitiveness to esthetic experience which may result from the study of line, form, color, and arrangement.

The second objective is beauty in expression. By this is meant the intelligent application of those principles deduced from a study of the first objective.

To appreciate one must understand how and why beauty exists. Expression consists in using that knowledge to the best advantage in daily living, in school and out, both day and night.

If the first objective is attained certain considerations are essential.

There must be a very definite study of the appearances of form, not so much from the pictorial point of view as from the point of view of purpose, proportion, attitude or construction, and of relationship to form within itself or in juxtaposition to other forms. Facts of foreshortening and convergence may be involved.

So may be developed conscious interest and sensitiveness to form. Through a multitude of concrete experiences the child should be led to observe, and through simple drawing analyze his observations.

There should be further close study of space division and space relations in line, value and color, to be noted everywhere in one's environment. We usually call this design. It involves the principles of repetition, progression, and balance.

We find illustrations all about us and beauty exists only as the principles are consciously and thoroughly carried out. And because we do find examples innumerable and universal we must recognize the clear fact of their importance.

Finally, under this first objective, appreciation, there should be developed a "mind enriched with the imagery of the great art of the world," pictures, sculpture, and architecture. Recognition of a few examples of each, analyzed in exactly the same way, will complete the first part of the program.

To attain the second objective, immediate and constant application of all that is learned under the first aim is required.

In the art program handwork problems, projects, drawing and design are the obvious outlets for expression. It is immaterial what they are so long as they satisfy the principles studied. If this is done they will not be too impractical nor difficult; they will be related to the grade and sex; they will involve mediums and materials adapted to the child and within the means of the situation. What they are, then, becomes again an application of these same principles.

In addition to this, art education in Massachusetts should sift out the talented for further education in the Massachusetts Normal Art School for the purpose of training art teachers and supervisors for the State and to prepare the State's designers, artists, and craftsmen, so essential to the life of her industries.

Here the aims are less involved than in New York State and are based solely on the question of art in education.

THE PENNSYLVANIA PROGRAM.

Pennsylvania likewise presents a plan which is confined to the question of art education alone. The following is an extract from the annual report of the State director, Mr. Kirby, for 1922:

The State program for art education has attracted widespread attention because of its purposeful aims. It has been said that art has been brought from the clouds to earth, in the spirit of service, with the following aims:

First. To bring into the lives of all the boys and girls in the Commonwealth everywhere, a knowledge of beauty, joy of expressing it, the development of skills, and to discover special aptitudes and talents.

Second. To direct those with special inclinations and gifts into various fields where designers, decorators, and professional artists generally are required.

Third. To train specialists in art education to meet the great demands in our elementary, secondary, and normal schools for teachers and supervisors of art.

Fourth. To cooperate with every educational and other agency in the State in furthering by means of pupils' drawings and industrial arts the general school studies, and by poster making advertise health education, the conservation of forests, fire and accident prevention, etc.

Fifth. To provide more attractive school buildings and grounds, and for a recognition and regard for the finer things in the home, the school, the shop, and in life generally.

DETROIT AND LOS ANGELES OBJECTIVES.

The following extracts from Miss Guysi, of Detroit, and Miss Gearhart, of Los Angeles, are presented to illustrate further the tendency to relate art to the child's life and environment.

Miss Guysi, in her annual report for 1922, says:

The world was created beautiful. Beauty is a necessity for decent existence. The absence of beauty makes the city slum and the squalid home to the injury of the individual.

The real work of the art supervisor in the public schools is to provide experiences to the children which shall lead them to the appreciation of beauty in nature and art, thus enriching their lives and making them better citizens.

We believe this can best be done through teaching the fundamental principles of drawing and design. The instruction is centered around the life interests of the children as, first, personal; second, home and school; third, commercial; fourth, industrial; fifth, civic.

Miss Gearhart, in specific objectives, says:

1. Ability to recognize and enjoy the works of great artists and craftsmen.
2. Ability to select good wall pictures for school, home, office, and clubrooms; to choose suitable frames; and to hang pictures properly.
3. Ability to choose good pottery and tableware in regard to form, color, texture, and use.
4. Ability to arrange flowers in bowl or vase.
5. Ability to arrange fruits and vegetables for table decorations.
6. Ability to use a color theory with a correct vocabulary.
7. Ability to recognize and enjoy fine color in textiles, pictures, and nature forms.
8. Ability to build or select harmonious color combinations for costumes, home furnishings, and gardens.
9. Ability to letter, using simple capitals.
10. Ability to recognize the relation between lettering and design or illustration in book covers, programs, announcements, posters, advertisements, and printed pages.
11. Ability to choose or make good seasonal greeting cards, menu cards, and place cards.
12. Ability to arrange rugs and furniture in an orderly manner.
13. Ability to arrange articles on shelves, mantels, dressers, and tables in order.
14. Ability to choose suitable wall covering and floor covering in regard to color, design, and use.
15. Ability to discriminate between abstract design and pictorial representation and to decide the proper place of each.
16. Ability to recognize the relation of design to structural lines in dress, architectural details, gardens, and home furnishings.
17. Habit of visiting museums and art galleries.
18. Ability to visualize when one reads.
19. Ability to understand and use the following art principles: Repetition, subordination, space division, balance, order, variety, and suitability when considering pictures, buildings, furniture, costumes, designs, gardens, or natural scenery.
20. Ability to base choices on art principles when buying or designing rather than to be guided by passing modes introduced for commercial purposes, and to recognize fine line, form, and color in inexpensive materials as well as in expensive wares.
21. Ability to influence the retailer's stock by demanding art in industrial products.
22. Desire to add to the beauty of the home by eliminating objects not beautiful or useful.
23. Civic pride which demands fine buildings, fine street lamps and fountains and traffic signs, beautiful city streets and parks, and the elimination of billboards which detract from civic beauty.
24. Ability in graphic representation to convey information to builders, interior decorators, designers, and advertisers.
25. Ability to enjoy the art elements of dark and light, line, form, and color in natural scenery, in pictures, and in the industrial product.

HIGH-SCHOOL ART.

The foregoing has dealt chiefly with art instruction in the lower grades. In the high school the problem has more varied aspects. The rapid growth of the junior high school, with its prevocational

types of training, has added to the supervisor's tasks. The report of the New York State Educational Congress on Art in Secondary Schools indicates both need and trend during the past two years.

The junior high school. Above the sixth grade, an entirely different problem confronts us. The adolescent stage is approaching and the boy or girl begins to think and act in terms of more advanced, even adult, activity.

Now is the time to ascertain the pupil's capacities for certain kinds of work, his interests, and to discover if possible what his natural abilities may be. It is the period when we can "try out" the individual in various fields of life work. His inclination may be largely mental or largely manual. It may be professional or trade, commercial or industrial. Art teaching should seek to develop latent powers. At the same time the general knowledge of what constitutes a fine thing, good taste, beauty, should be instilled into the receptive mind of the pupil.

At present we find pupils entering high school with widely varying degrees of art knowledge. We believe, therefore, that every first-year high-school class should be required to pursue a general course in art training or art appreciation, a course permitting of the interpretation of beauty in innumerable ways. It should include a study of nature as applied to art, historic works of art, and modern manufactured forms. It should permit of enough practice to demonstrate the possibilities and limitations of art expression in a variety of mediums. Finally, it should bring before the pupils many direct applications which may be carried out in the common experiences of daily life.

Following this general course, which should seek to discover the talented, there should be offered special courses whose technical content is focused upon definite types of commercial, industrial, decorative, and graphic art.

We realize that the average high school is not equipped to offer successfully even one course in art instruction. When from two to five different classes have to use the same room, it is obviously impossible to equip or maintain that room as an art studio. A flat table for stenciling, drawing tables, a bench, space for illustrative material, a sink, shadow boxes, etc., are not possible in the room required for general recitation purposes.

The senior high school.—In the senior high school more definite steps should be taken toward specialization. Up to this time art education has sought to bring to the attention of the pupil various esthetic experiences, with definite reasons for selections, choices, or arrangements. Whatever taste has been developed was probably dependent upon one of two things, or perhaps both—first, convictions resulting from experience; and, second, statements of fact presented by the teacher and accepted by the pupil as final. This more general knowledge must now be directed toward somewhat prolonged and specialized types of artistic production.

Economic necessity for properly trained art and craft workers will sooner or later force more adequate equipment into the average high school.

In general, high-school art courses are elective, and oftentimes the courses are determined by the wishes of the greatest number of applicants for drawing. Such courses may do one of two things:

(a) They may find really talented students and send them on to professional training, or—

(b) They may offer additional opportunities for the development of good taste and intelligent appreciation. In any case, the courses are much more specialized than in the grades.

In New York City the following art courses are offered in the high schools:

Academic course.—In all academic divisions of the high schools pupils are required to study drawing for two years, two periods a week. The first year is devoted to the

subject of applied design. Decorations in color are made for application to a variety of materials, and in a large number of classes, particularly in girls' schools, designs are worked out in the materials themselves.

In the second high-school year the required work consists of representative drawing done in outline from familiar objects. The plates made in the latter half of the year are submitted in examination for regents' credit.

Commercial course.—In the three-year commercial course offered in various high schools, drawing is a required subject only in the first year, two periods a week. Pupils are required to study lettering and later make a variety of signs, advertising cards, etc., as a practical application of the alphabets learned.

Fourth-year elective courses.—Special forms of work are offered as a one-year course in the fourth high school year on a basis of five periods a week, with five additional periods of home work. Six different subjects may be pursued in this fashion by high schools which organized classes for this purpose. The subjects are: Applied design, technical drawing, commercial design, interior decoration, history of art, and mechanical drawing. At present, as noted in this report, 14 high schools present this fourth-year elective work in one form or another.

Three-year elective course.—The three-year elective course may be offered by any high school which desires to organize classes for this purpose. The work is presented on a basis of five periods a week, with five periods of home study throughout the three years. This presents art as a so-called "major" subject. In the first year representative drawing is studied from a large variety of nature forms and in different media: Pencil, pen and ink, tempera, etc. In the second year the study of color is pursued, and later, the principles of design. A number of very carefully executed plates are required. In the third year the work is differentiated to meet the needs of the high school and may be offered as applied design, interior decoration, etc. At present, as noted in this report, 12 schools have organized elective courses of this description.

Industrial-art course.—This course is organized only in the Washington Irving High School. It offers to girl students an intensive course of training for professional work. The course is three years long. Six periods a week of drawing are offered in the first high-school year, and 20 periods in each of the second and third years. The first-year work and the first half of the second-year work is in representative drawing done from a large variety of models in different media. In the second half of the second year, the principles of color and design are studied; and in the third year, the pupils may elect to study commercial design, costume illustration, or textile design. The elected subject is pursued under very careful supervision for the entire year, and the students who desire to do so may further elect six months' postgraduate work in the school. The object of this course is to furnish practical designers for the trade, and the placement bureau has been successful in securing positions for practically every graduate who wished employment. These professional courses are under constant scrutiny by representatives of the trade, and every effort is made to prepare the students to meet the conditions required in the art industries.

Mechanical-drawing course.—In addition to the above courses, an elective course, two periods a week, of mechanical drawing, may be offered in the second and third high-school years. At present, only two high schools offer this course, other schools preferring to present it as a five period a week subject.

Referring to the questionnaire Dr. James P. Haney,² director of art in high schools, writes:

There are two features of our work at present to which I call special attention: (1) The development of the three-year elective courses. You will note in the report I

² Deceased.

sent you two years ago these had already been introduced into a number of schools. They are now in full working order in the several schools, and we are turning out graduates with three years of this so-called "major art work." Many of these graduates have gone well prepared to industrial art schools. The technical standards of the work, as you may surmise, are kept very high.

The second element I would note is the new art appreciation course. This was introduced for the first time in September, 1922, on a one period a week basis as an elective. It is the intention eventually to make this a required course of two periods a week in the third high-school year. Five schools are now carrying the work forward. In one of these, the Commercial High School of Brooklyn, all classes of the third year are required to take the work.

The scheme of this course follows:

ONE-YEAR COURSE OF ART APPRECIATION.

General purpose.—The general purpose of this course is to present in simple form the principles of art and the application of these principles in such manner that the learners shall become increasingly sensitive to the esthetic elements of their surroundings. The pupil is to be taught that art is a practical and necessary thing and that no one can escape from displaying taste, or the lack of it. The pupils should learn that the principles of art are universally applicable in the daily round of existence, and that what we call "art appreciation" is only a brief way of describing the application of these principles to all forms of industrial and fine arts.

The course.—This course is to be given in tentative form in the school year, from September to June, one period a week. All pupils who can elect the work may be invited to participate, that an experimental class may be organized. The eventual purpose of the course will be to offer the work as a required subject in the third high-school year.

Tentative organization.—For the present the work will consist of weekly talks on "art appreciation," with abundant illustrative material offered in the form of pictures, photographs, lantern slides, and blackboard sketches.

Notebooks required.—Notebook work will be required, the students either taking notes from dictation or being given notes in hectograph or other form, which they can copy into their notebooks. If desired, the notes may be directly bound into the notebooks and illustrated by copies of the drawings made on the blackboard by the teacher and by clippings cut from newspapers and magazines, with graphic comments written under them by the pupils.

Recitation required.—The pupils should be required to recite upon their notes, either in the form of a brief recitation weekly or every second or third week, as may be found most desirable.

Division of work.—The first term's work will be confined to the explanation of the principles of design and color and the application of these principles to dress, interior decoration, industrial, and commercial art. The second term's work will deal with the application of principles to paintings, sculpture, and architecture.

Museum visits.—Museum visits are strongly urged, and pupils should be required to make notes of the museum work seen and incorporate these memoranda in their notebooks.

Similar progress in art instruction is being made in other city high schools, special emphasis usually finding expression in commercial and costume-design courses. Where costume-design work may be combined with sewing in the home-economics department, as in the

Dickenson High School, Jersey City, N. J., very strong and practical courses result. Such correlations are rare, though many attempts have been made.

COMPETITIONS AND EXHIBITIONS.

Competitions have undoubtedly done much to stimulate practical art work in the schools. Unfortunately, however, most of it consists of posters and offers only a limited field. Health posters and posters on forestry, pure food, safety first, education week, tuberculosis, and innumerable other activities have provided most of the work.

Here and there, however, may be found other phases of school competitions similar to those made possible by the Municipal League of New York, the Art Alliance, and the School Art League.

Too often competitions have been held in order to get a variety of ideas at little expense, and small money awards have acted as hindrances rather than helps in fostering the true artist spirit. In fact, money prizes are rather to be deplored unless they may serve as scholarships in promoting a student's art career. Medals, books, or similar prizes are more desirable than money.

There has been a growing demand for and use of exhibitions of materials and examples of related art work, especially in the high schools. Where museums are established in the town or city, marked advances have been made in their use by the school children, under the direction of the supervisor. Permanent and transient exhibits have done much to stimulate art in the high schools in particular.

PAGEANTS AND THE PROJECT METHOD.

The last two years have seen a much wider use of pageantry in the public schools, and in consequence increased activity in art. They have ranged from classroom dramatization to elaborately staged performances, with stage settings, properties, and costumes often designed and executed by the children.

The now widely accepted use of the project method of teaching has tended to promote art education, for art in all its phases touches some feature of practically all other subjects. Drawing, color, design, and handwork are all involved and are deemed most essential for successful project-method plans.

General methods.—There has been little change, generally, in the usual plan and method of teaching art. The grade teacher is usually expected to teach the drawing as she would any other subject. The supervisor may or may not give a demonstration lesson as the need arises. But here and there may be found pronounced departures from the usual procedure in both teaching and supervision. In Cleveland very definite arrangements have been made for museum trips, with demands made upon the children for drawings and sketches

of what they saw or studied. In Boston the Museum of Fine Arts has printed large charts of black and white reproductions of numerous examples of their collections and covering a wide variety of subjects, which are clipped, mounted, and studied by the school children. The use of museum collections and museum service is decidedly on the increase.

Memory and imaginative drawings have been emphasized in some places. A growing sense of the value of letting the child think for himself, as he would naturally, and to express himself similarly has developed in some places. The result has shown drawings of power and delight, but technically weak. Where this method obtains, the question of technic is frankly left to the high school and professional art school. There still prevails, however, the unconscious tendency with the average teacher and art-trained supervisor to bring adult methods into the child's life and to evaluate his efforts in terms of professional art. Where attempts have been seriously made to stimulate the child's imagination and to promote his own initiative in his expressions, the point of view of the artist critic has naturally changed to one of psychological investigation. There is promise of rich returns in the future along these lines.

Many teachers have continued the methods of "practical applications" in the use of varied materials and objects which the children color and decorate with crayons, oil colors, dyes, and colored fabrics and threads, and thus ornament for use what would otherwise be waste material. In support of this there has been a growing tendency for teachers to "load up" on problems of this type in summer classes throughout the country. To meet the needs of this work publishers and commercial houses have placed upon the market much new and valuable material for classroom use.

In many places there has been an increased effort to make more use of blackboard or demonstration drawing on the part of the teacher and even with the children, always a valuable help in teaching.

Probably Boston stands out as the one place of all others in the country where there is being made a quiet, serious effort to develop a well-rounded, scientific course of study based upon a plan extending over a period of experimental years. It is expressed clearly by Miss Cleaves, who writes:

In the Boston schools we have stopped teaching house furnishing, costume design, and craft work in the creative exercises, but are using all these fields as objects of appreciation and analysis. We divide the drawing into three types of work, as follows:

(a) Study of visual elements, geometric, and measured tones, to form a basis of shape and color knowledge and practice—a scientific foundation adapted to the ages of the children.

(b) *Study, practice, and appreciation of order* as a basis of structure and beauty in nature and art. We are attempting to use more science as a foundation for art practices than ever before, thus making art more teachable and understandable than heretofore.

(c) Study and draw facts of structure and appearance as a means of clearer thinking and seeing. Imaginative drawing is used throughout the course as a beginning and end of each series of lessons in representation, to "motivate" the study of perspective, structure, color, etc., as the case may demand.

We have stressed creative design, during the last two years, in order to establish a foundation for later work. We intend now to bring up the "object drawing" to a level corresponding to our achievements in design

SHORTAGE OF TEACHERS.

The shortage of teachers during the war still prevails, even though salaries have failed to drop and in many cases have increased. In the last two years vacancies have appeared almost continually without diminish. There is urgent need for more young men to enter the teaching field, as well as women. The case of a graduating student from an eastern art school, in 1922, may be cited, who entered his position even before his school had closed on a salary of \$2,000.

CONCLUSIONS.

Unquestionably the Nation is awakening to a realization of the great importance of art in civilization and there is no doubt of increased art activity in education. The writer recently endeavored to obtain a bad example of vase form in some of the 5-cent and 10-cent stores of Boston. Unable to find any, he wrote to the companies asking if it were possible that the 5-cent and 10-cent store public were displaying more taste and greater discrimination in their purchasing. The replies received show that "the trend is toward the more artistic shapes and simpler designs, with subdued and less ornate styles of decoration. The gaudy and highly ornamented glassware is called for only by the foreign class."

The public schools, with their art education, have had a share in bringing about higher standards of taste, but other agencies have also been at work. There is an upward trend, and the past two years have witnessed the same tendency in the schools. The outlook was never better and the importance of art in education can not be overestimated. In recognition of this fact, the following resolution was presented to, and passed by, the American Federation of Art, May 19, 1922:

Whereas art is to-day conceded to be an important element in education, contributing generously to the fullest appreciation and highest expression of the ideals of human life; and

Whereas instruction in art as a general educational subject is to-day being effectively carried on in many of the high schools of the United States: Therefore be it

Resolved, That it is the sense of this Thirteenth Annual Convention of the American Federation of Arts that attention should be called to the present significance of art and to the importance of art instruction in the schools; and further be it

Resolved, That a copy of these resolutions be sent to the National Commissioner of Education and to the commissioners of education in the several States, with the

request that they be referred to the proper authorities and that the subject of art be accorded the recognition for college entrance that it deserves as a major subject in the high-school course of study.

But in our enthusiasm of the moment the art educator must not fail to give ear to what are seemingly some of the earlier and worn-out aims of this subject. It is well to listen to the thought of the greatest educator of our day, Dr. Charles W. Eliot, who writes as follows, on *Changes Needed in American Secondary Education*, in *Occasional Papers*, No. 2, General Education Board, New York City:

Drawing and music, like other fine-art studies, were regarded by the Puritan settlers of New England and by all their social and religious kindred as superfluities, which, if not positively evil, were still of wasteful or harmful tendency, and were, therefore, to be kept out of every course of education. By many teachers and educational administrators music and drawing are still regarded as fads or trivial accomplishments not worthy to rank as substantial educational material, whereas they are important features in the outfit of every human being who means to be cultivated, efficient, and rationally happy. In consequence, many native Americans have grown up without musical faculty and without any power to draw or sketch, and so without the high capacity for enjoyment, and for giving joy which even a moderate acquaintance with these arts imparts. This is a disaster which has much diminished the happiness of the native American stock. It is high time that the American school—urban or rural, mechanical, commercial, or classical, public, private, or endowed—set earnestly to work to repair this great loss and damage.

Although considerable improvements have been recently made in the programs of American secondary schools, especially within the past 10 years or since vocational training has been much discussed, multitudes of Americans continue to regard the sense-training subjects as fads and superfluities. They say the public elementary schools should teach thoroughly reading, writing, spelling, and arithmetic, and let natural science, drawing, music, domestic arts and crafts, and manual training severely alone. Let the secondary schools teach thoroughly English, Latin, American history, and mathematics, with a dash of economics and civics, and cease to encumber their programs with birrs of the new sciences and the new sociology. This doctrine is dangerously conservative: for it would restrict the rising generations to memory studies, and give them no real acquaintance with the sciences and arts which within a hundred years have revolutionized all the industries of the white race, modified profoundly all the political and ethical conceptions of the freedom-loving peoples, and added wonderfully to the productive capacity of Europe and America.

In elementary schools the last two years have seen a tendency toward a closer correlation with the school, home, and industry, and a general feeling that here art is a general, not a special, subject.

In the high schools greater specialization has been apparent, with increasing emphasis on commercial and industrial art, costume design, and art in the home.

With proper recognition of the value of good drawing, correct design, and sound construction in all art applications, the future of art education is assured. Then the presence of the art teacher in the educational system will leave its imprint of beauty on the child, in the school, at home, and in the community.

